OFFICIAL MUSICAL PUBLICATION,
LOUISIANA PURCHASE EXPOSITION. ST. LOUIS, 1904

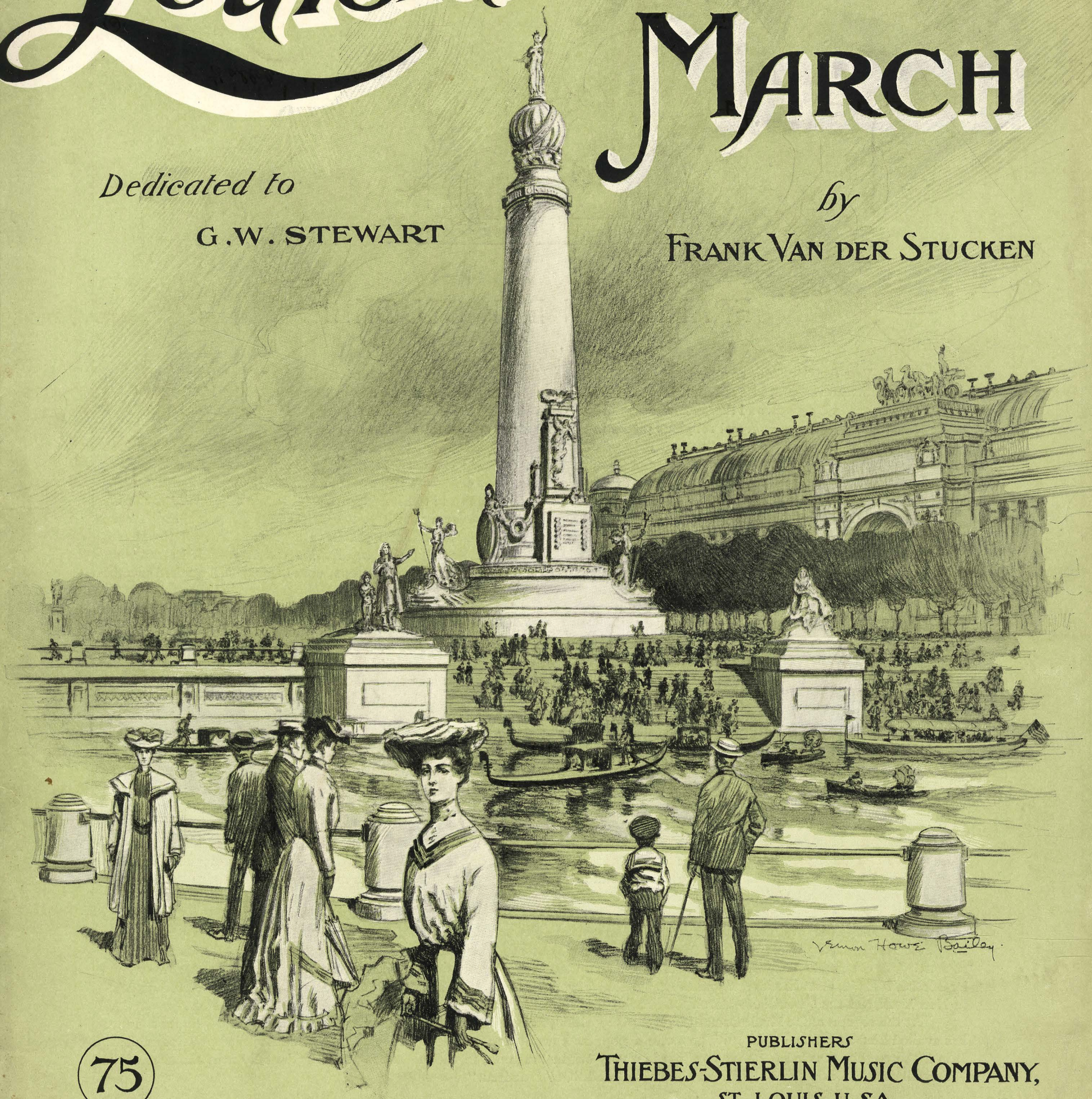
Louisiana MARCH

Dedicated to

G. W. STEWART

by

FRANK VAN DER STUCKEN



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FRANK VAN DER STUCKEN.

Frank Van der Stucken, composer of the "Louisiana March," the official march of the Louisiana Purchase Exposition, was born October 15th, 1858, at Fredericksburg, Gillespie County, Texas. When still a boy, he was taken by his parents to his father's old home in Belgium, and there educated, studying music under Peter Benoit, at Antwerp. Here the youthful composer's first productions were given—several religious pieces in the cathedral, and a ballet at the Royal Theatre.

At Leipsic, in 1878, Van der Stucken enjoyed the intimate friendship of Grieg, Carl Reinecke and others. The three years following were devoted to general European travel, and brought the young artist into amicable relations with the leading musicians of the countries he visited. A number of songs and choruses date from these "Wanderjahre." Kapellmeister at the Breslau Stadt Theatre, 1881-82, Van der Stucken there brought out his music to Shakespeare's "Tempest," and a year later, thanks to the influence of Liszt, was able to give an entire concert of his own works at the Grand Ducal Theatre, at Weimar, in the presence of Grieg, Lassen, Liszt, Muller-Hartung, and other celebrities, who predicted a great future for the young composer. In 1884 he became leader of the now world-renowned Arion Society, of New York, a chorus which he not only conducted most ably during twelve years, but actually led in triumph, as it were, over Europe, concertising with marked success in all the larger cities of Germany and Austria (1892).

Van der Stucken's achievements in this country are no less deserving of admiration. He has done, perhaps, more than any other conductor to encourage native talent, by bringing our composers before the public in their natural character. His series of American concerts in New York did much in this direction; so, too, his American concert at the Trocadere, during the Paris Exposition of 1889, in consideration of which the director was created an officer of the Academy.

Besides conducting the above named and other concerts given in various foreign cities, Van der Stucken founded and directed the Novelty Concerts at Steinway Hall, the Symphonic Concerts at Chickering Hall. He was leader of chorus and orchestra at the National Conservatory of Music, New York, of the Arion Society of Newark, Musical Director of the Temple Emanuel, New York, of the Indianapolis Festivals of 1887, 1898 and 1899, of the two great Saenger-Fests of the Northeast German Saenger-Bund, in Newark, 1891, and in New York, 1894, reforming the whole musical organization of that body, and giving performances with masses of 4,000 and 5,000 voices, with an excellence never before attained. Van der Stucken moved to Cincinnati in 1895 and has since been active as Dean of the College of Music and Director of the Symphony Orchestra. He is a man of great energy; an indefatigable worker; a musician to whom artistic proficiency is paramount to every other quality; and one who spares not himself any more than others in his endeavor to obtain the desired result.

Among his minor compositions, many songs and choruses can be cited as standard works of their kind, and his orchestral scores place him among the foremost of the modern composers. Special mention is due to his symphonic prologues "William Ratcliff" and "Pax Triumphous," which reveal a wealth of poetic imagination and a skill in managing the instrumental resources that justify Liszt's remark: "Some can score as well, but no one better."

Recently Van der Stucken was invited by the New York Philharmonic Society and the Boston Symphony Orchestra to conduct his prologue to "William Ratcliff," and his success as a composer and a conductor was most decided. During last season his "Pax Triumphous" was played in Hanover, Germany, and received with such favor that it was repeated at the following concert. Van der Stucken's latest compositions are a set of ten songs, in course of publication by Breitkoff & Haertel; two poems by Goethe, for solo, male chorus and orchestra, published by Schirmer's, and performed in February by the "German Liederkranz" in New York, and the "Louisiana March" which he was commissioned to compose for the St. Louis World's Fair.

At the request of the Music Committee of the Exposition, this march was composed in two-step rhythm, and Van der Stucken has availed himself of the opportunity to write a popular composition replete with the characteristic American spirit and dash. It is a thoroughly musical opus, worked out in a very original manner, in which the composer incidentally uses snatches of the "Marseillaise," "Dixie's Land," "Hail Columbia" and "Old Hundred."

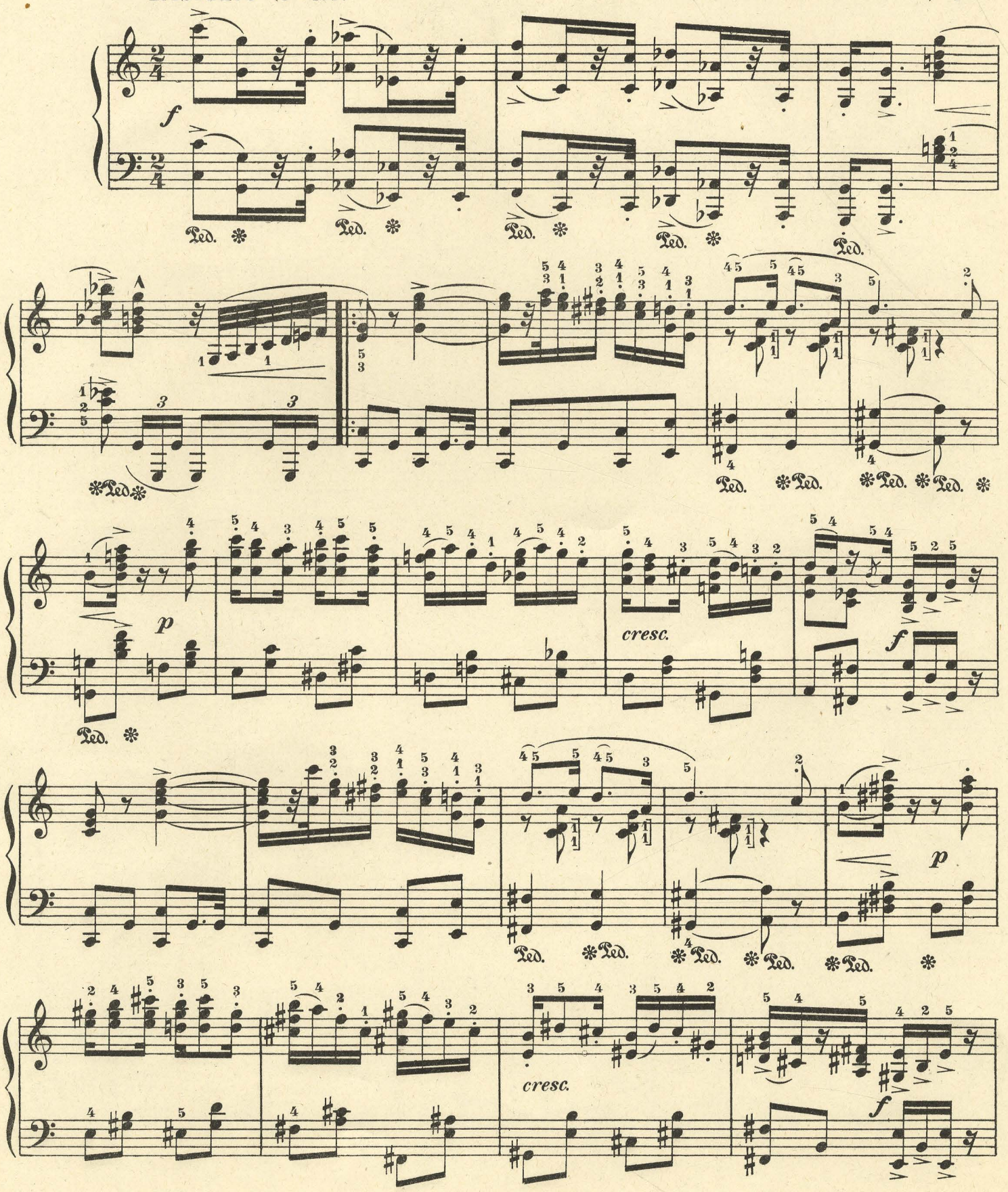
The Official St. Louis World's Fair March.

(1904)

LOUISIANA.

Risoluto (♩ = 104)

FRANK VAN DER STÜCKEN, Op. 32.



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3

1

2

sfz

f

Ped. ✻

p

Ped. ✻ Ped. ✻

cresc.

f

Ped. ✻

p

Ped. ✻ Ped.

1

f

✻

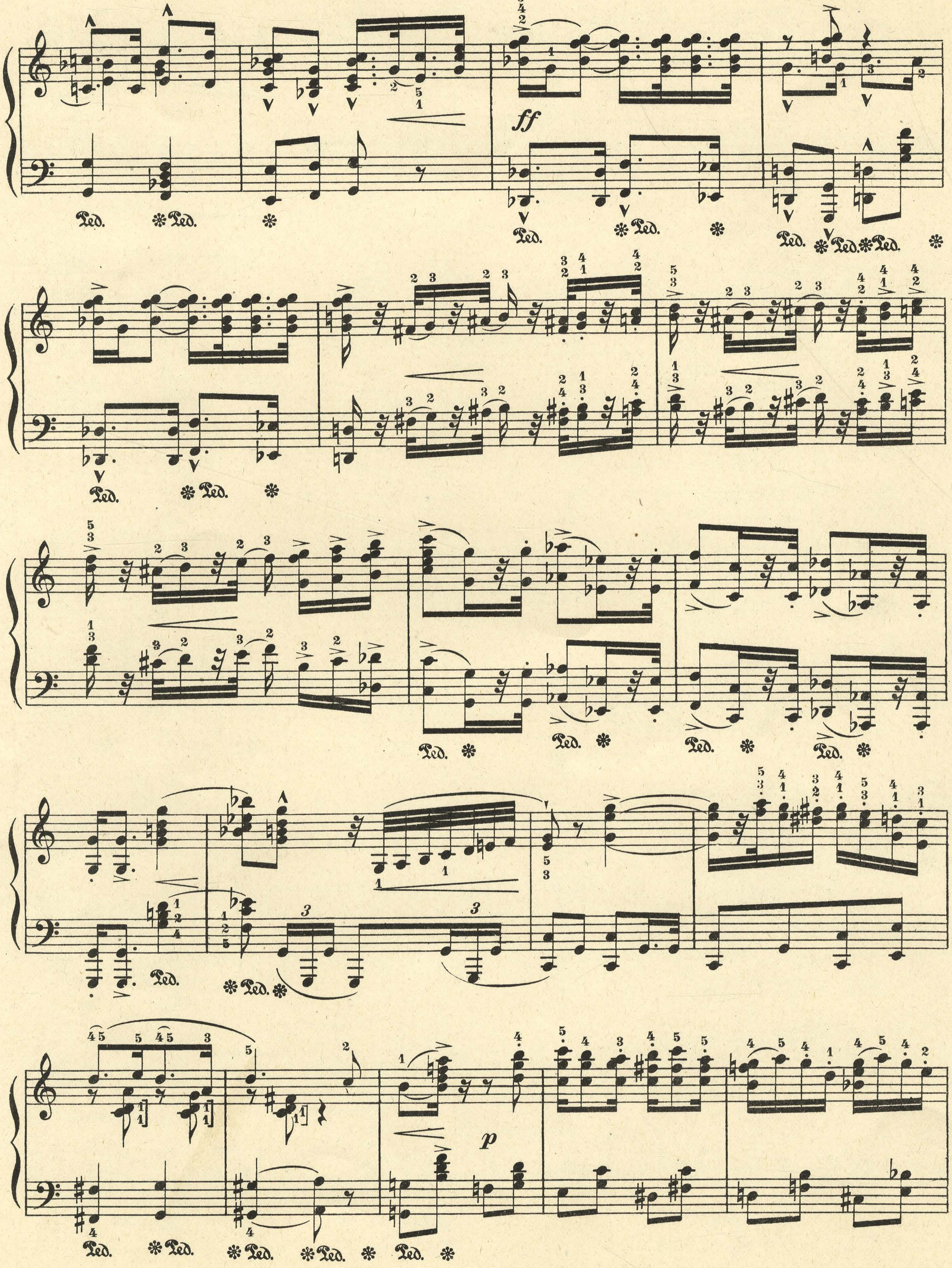
cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

2

f

Ped. ✻ Ped.


ff
Ped.
p

cresc.

f

mp

p

espr.

mp

mp

dolce marcato.

L.H.

cresc.

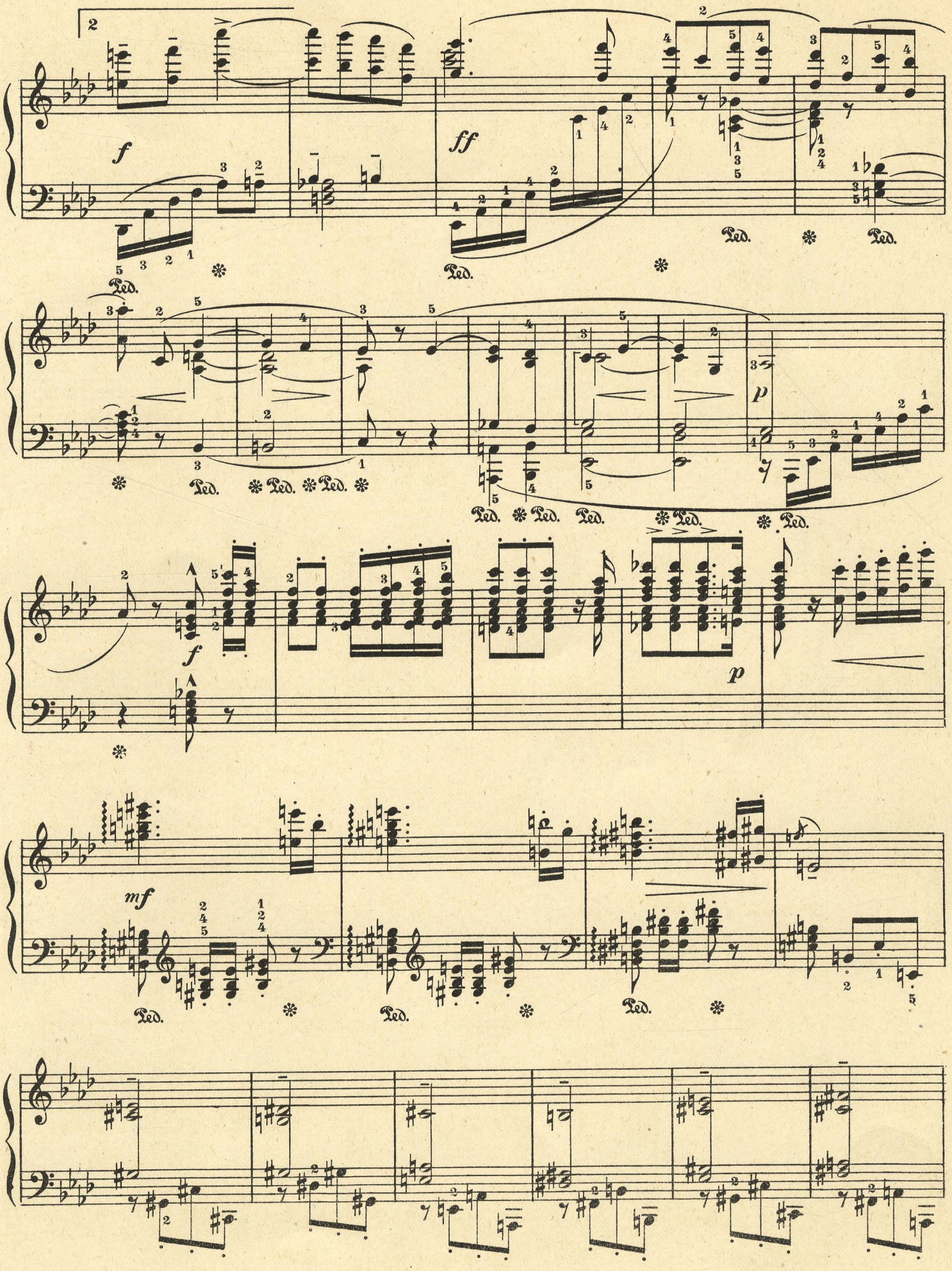
f

L.H.

p L. H. R. H. cresc. f

ff p subito.

cresc. f p mp


f
ff
p
f
p
mf
Ped.

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f

p

mf

Ped. ✻ Ped. ✻ Ped. ✻

p

cresc.

R.H.

L.H.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f

dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ff

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

Ped. *

p *cresc.*

f

Ped. * Ped. * Ped. * Ped. *

p

cresc.

f

p

cresc.

f

cresc.

f

ff

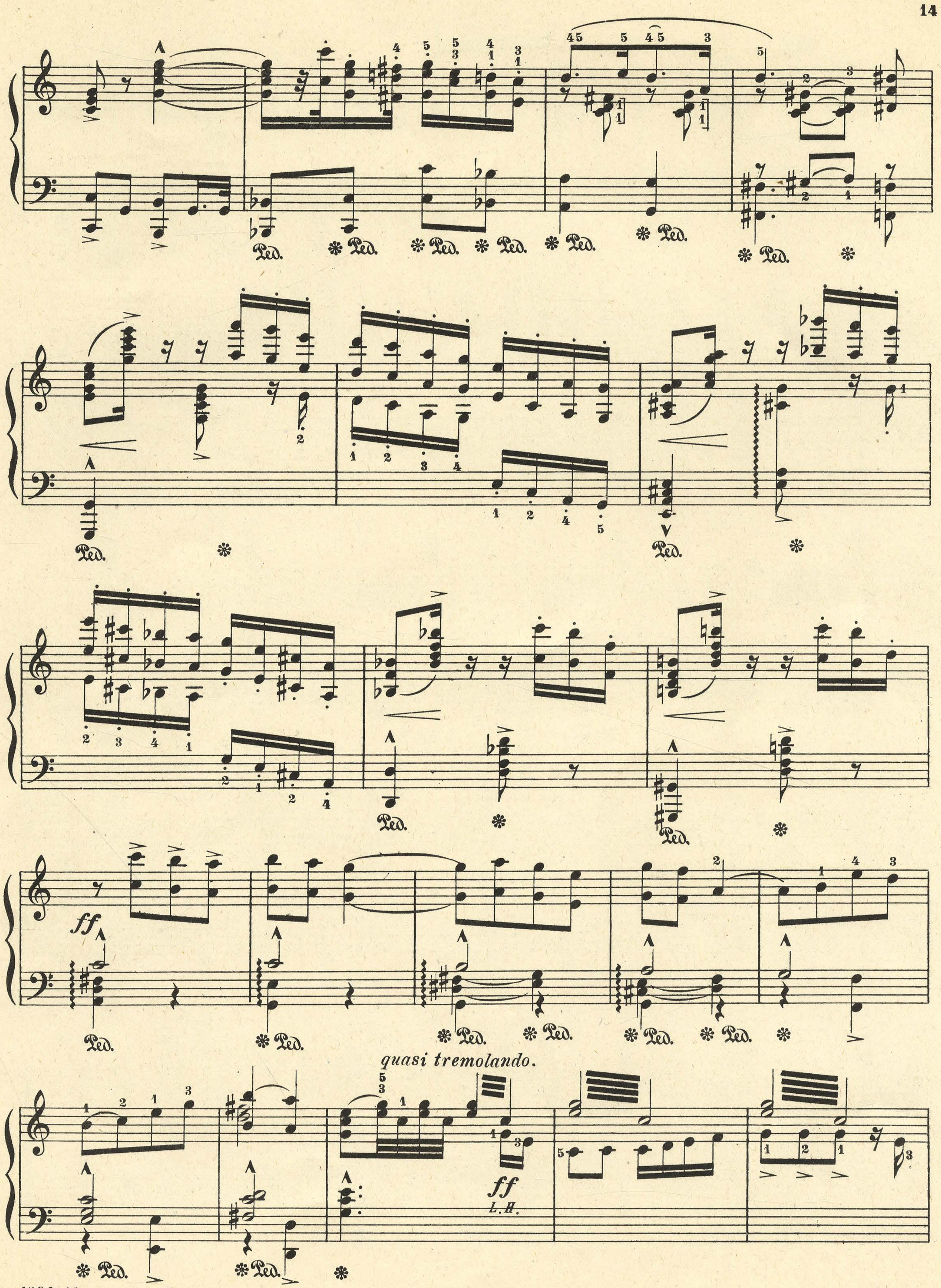
Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


Ped.
ff
quasi tremolando.
L.H.

ff

Ped. * Ped. *

Ped. * Ped. *

fff

Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

sfz sfz

* Ped. * Ped. * Ped. Ped. * Ped. *

THE MUSIC AT THE EXPOSITION.

In planning the scheme for music at the Saint Louis Exposition the Bureau of Music realized that the educational side of Musical Art was so well developed during the winter by high grade concerts, recitals, lectures and lessons, that the public preferred purely entertaining music during the summer. Past Expositions learned the truth of this when elaborate classic plans failed and had to be given up because the public refused to attend concerts of an educational nature. Therefore the Bureau determined to have chiefly popular music.

This has resulted in the engaging of some of the greatest European military bands, as well as the most important American bands. The Exposition Orchestra of eighty men also appears twice each day in popular concerts in the Tyrolean Alps. Only once or twice a week the Exposition orchestra will give classic concerts in Festival Hall. Seventy-two of the most distinguished American Organists are engaged to give daily organ recitals, the admission to which is but ten cents. The greatest living organist and composer for the organ, M. Alexandre Guilmant, gives recitals for six weeks from the middle of August to the end of September.

If a particularly valuable contribution to the progress of music in the United States is to be realized by the Exposition, it will be in the choral and band contests; because the class of music to be rendered, the standard set, and the compliance with rigid rules will all be instrumental in securing far-reaching results. Through these contests the Bureau hopes to have a marked influence upon choruses and bands throughout the land.

GEO. W. STEWART.

George W. Stewart, Manager of the Music Bureau of the St. Louis World's Fair, was born in Cambridge, Washington County, New York, and acquired his musical education through his own efforts. Very early in life he became a professional musician, and within six years was regarded as a virtuoso on the trombone, which instrument he played as soloist with the Boston Symphony Orchestra for ten years, having assisted in the organization of that famous musical company. Combining with marked musical ability a rare degree of business acumen, Mr. Stewart in 1888 began the organization of the Boston Festival Orchestra, which has given Music Festivals under his direction in the principal cities of the United States.

Mr. Stewart was appointed Manager of the World's Fair Music Bureau in August, 1902, and since then has devoted practically all of his time to the work of selecting from the musicians and musical organizations of the world those best qualified to render the highest class of music for the entertainment and inspiration of the visitors to the great Exposition. He spent three months in the fall of of 1903 in Europe, where the greatest musical organizations gave private concerts for him and it is through his efforts that the splendid musical features of the Exposition have been obtained.

GEORGE D. MARKHAM.

George D. Markham, Chief of the Bureau of Music, is the senior member of the St. Louis insurance firm of W. H. Markham & Co., founded in 1871. He is a member of the Board of Directors of the Louisiana Purchase Exposition, a director in the Mercantile Trust Co., president of the Mercantile Library Association, vice-president of the St. Louis Insurance Agents' Association, a director in the University Club, and a member of a number of other clubs. Mr. Markham was born in New Haven, Conn., in 1859. He is a graduate of Harvard University, Academic Department, class of 1881, and a graduate of the St. Louis Law School, Washington University, class of 1891.

Mr. Markham's connection with music dates from his return from college, where he received musical instruction under Professor John K. Paine, the dean of American musicians and composer of the music of the official hymn of the World's Fair, entitled "Hymn of the West" for which Edmund Clarence Stedman wrote the words. After singing in church choirs he became chairman of the music committee at the Compton Avenue Church, and has been president of the Association of Music Chairmen. He was connected with the St. Louis Choral Symphony Society for twenty years as director and vice-president. Mr. Markham has supervisory control of the bureau.

ERNEST R. KROEGER.

Ernest R. Kroeger was born at St. Louis, Mo., where he pursued his musical and litarary studies and where he now resides. His activity embraces the field of pianoforte and organ playing, composition, conducting, lecturing and writing upon musical topics. In an article referring to his work as a pianist the New York Musical Courier said: "In his recitals during the past five years Mr. Kroeger has played upward of three hundred standard compositions from memory. His repertory is one of the most extensive of any pianist before the public and includes all schools of piano composition."

During his career he has been President of the Music Teachers' National Association; President of the Missouri State Music Teachers' Association; is Instrumental Adjudicator of the Annual Kansas Music Festival; is a founder member of the American Guild of Organists; is Director of the College of Music at the Forest Park University for Women; is Conductor of the Morning Choral (Ladies') Club, and is Organist at the Church of the Messiah (Unitarian) at St. Louis. His compositions have been extensively published in this country and in Europe and have been considered as typical of some of the best work done by American composers.

"MUSIC," BY AUG. LUKEMANN.
Sculpture at Main Entrance of Festival Hall.